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WORKING PAPER

COORDINATE REMOTE VIEWING
STAGES I-VI AND BEYOND
FEBRUARY 1985

SG1I

[redacted]

PROJECT OFFICER

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CHAPTER ONE
INTRODUCTION

The purpose of this document is to provide an overview of Coordinate Remote Viewing (CRV) Training Stages I through VI. CRV is the process by which a person is capable of "perceiving" information concerning a site remote from him in location and/or time given only the geographic coordinates of that location. It will provide the basics that have been learned in the past three years of training. One cannot expect to learn RV simply by reading this document. CRV must be learned by doing. Terms used in this paper peculiar to the RV process are defined in appendix A.

Stage		Example
I	Major gestalt	Land surrounded by water, an island
II	Sensory contact	Cold sensation, wind-swept feeling
III	Dimension, motion, mobility	Rising up, panoramic view, island outline
IV	General qualitative analytical aspects	Scientific research, live organisms
V	Specific analytical aspects (by interrogating signal line)	Biological warfare (BW) preparation site
VI	Three-dimensional contact, modeling	Layouts, details, further analytical contact
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FIGURE 1 (Chart listing basics of S-I through S-VI)

CRV has been divided into discrete achievable levels called stages. Training is presented in these Stages. (See Figure 1) Each Stage is a natural progression, building on the information received from the previous Stage. These stages are tutored in order, with presentation of theory followed by a series of practical exercises taking a few weeks per stage. To learn to RV the trainee must do practical exercises in each Stage until a level of proficiency is reached. Only then can he proceed to the subsequent Stage.

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The key to the lower stages of the RV process is the recognition that the major problem in attempts to remote view is the desire to visualize the site. When the viewer attempts to visualize the site he usually stimulates memory and imagination. As the viewer becomes aware of the first few data bits, there appears to be a largely spontaneous and undisciplined attempt to extrapolate and "fill in the blanks." This is presumably driven by a need to resolve the ambiguity associated with the fragmentary nature of the emerging perception (see glossary). The result is a premature internal analysis and interpretation on the part of the remote viewer. (For example, an impression of an island is immediately interpreted as Hawaii.) This is called Analytical Overlay (AOL) (see glossary).

Investigation of these overlay patterns by SRI-International led to the model of RV functioning shown in figure 2

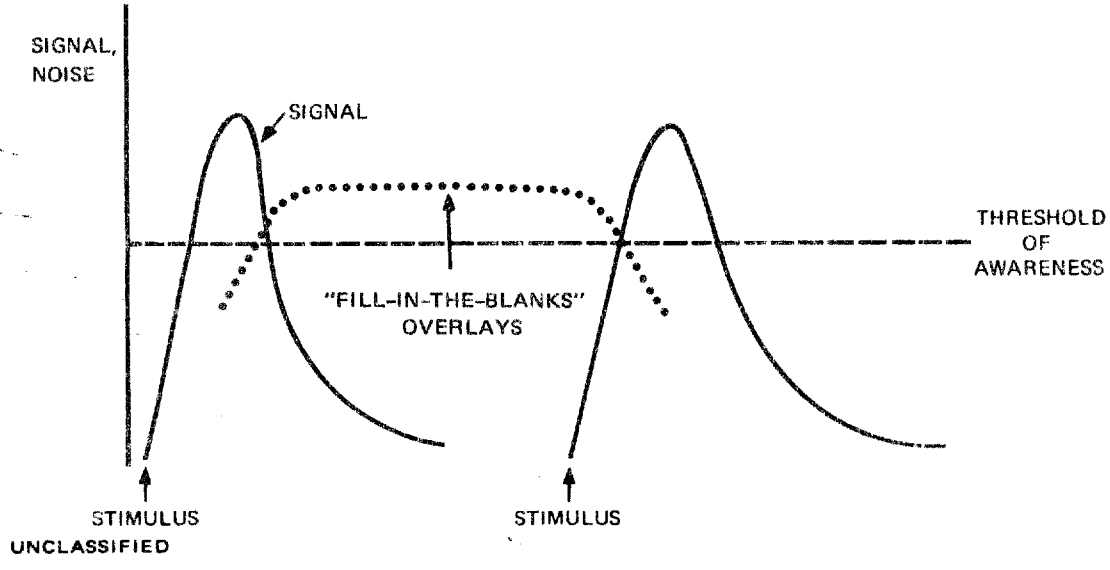

FIGURE 2 (Schematic representation of remote viewer response to CRV situation)

Upon receiving the stimulus, or coordinates the psychic signal reaches the threshold of awareness, the point where the signal begins to be perceptible. When the signal impacts on this threshold it is perceived by the viewer momentarily. As this signal fades away the viewer, using the first few data bits received from the initial signal, draws on memory or imagination to "create a picture" of the site. This "picture" is created from too few data bits and consequently bears little resemblance to the actual site. This is called fill-in-the-blanks overlays on the above figure. Success in handling this complex process requires the viewer to "grab" incoming data bits while simultaneously attempting to control the overlays. Stage I and Stage II training is designed to deal with this problem.

Observation of the training program indicates that remote viewing is a learnable skill. Specifically, it appears that a viewer trained in this CRV technique can be expected to exhibit a performance curve as depicted in figure 3.

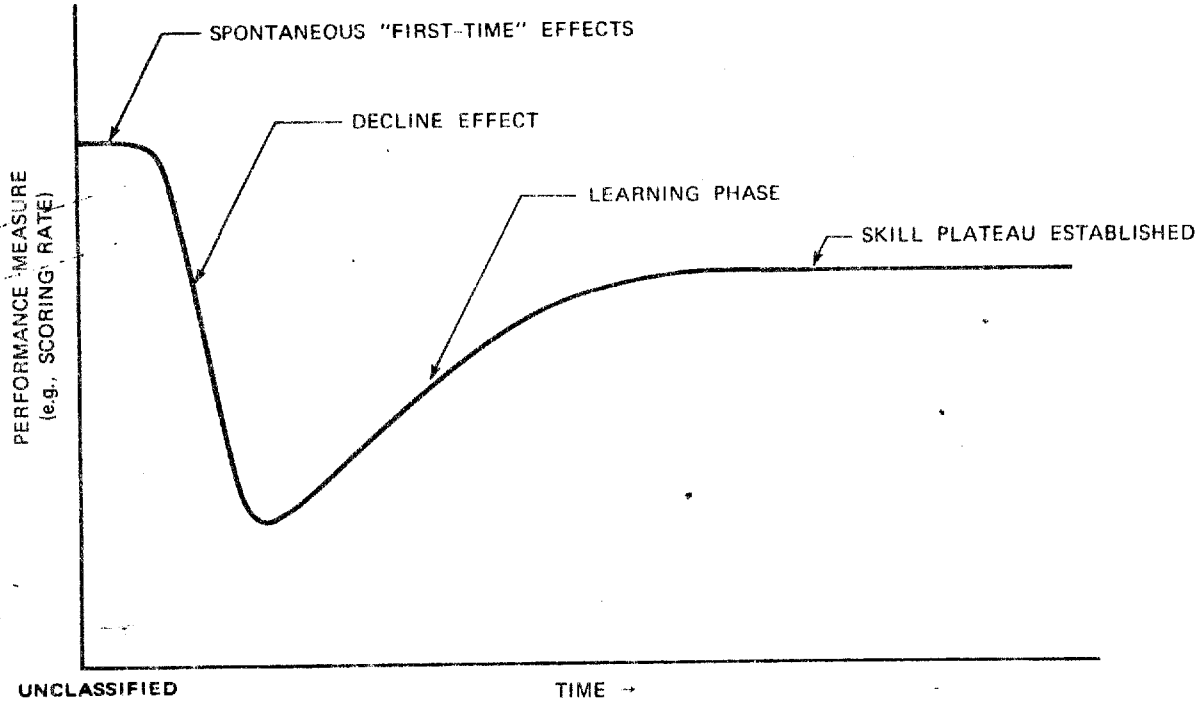

FIGURE 3 (Idealized performance-over-time curve)

After being exposed to the basic concepts of the training program, the viewer typically exhibits a few sessions of very-high quality. This is known as the "first-time effect." This quality cannot be maintained and is followed by dropping to a very low level of performance. At this point learning begins. As learning takes place, the session quality improves. Improvement continues until a plateau is reached. When this plateau is maintained for five to six consecutive sessions it is time to commence training in the next Stage.

As indicated earlier, the CRV training procedure is structured to proceed through a series of stages hypothesized to correspond to stages of increased contact with the site. These stages are tutored in order, with presentation of theory followed by a series of practical exercises taking a few weeks per stage. The viewer progresses through the stages, concentrating only on the elements to be mastered in each stage before proceeding to the next. The trainee should not be given information on stages beyond the specific stage in which he is being trained. This would challenge the trainee to progress too rapidly. Without a thorough understanding of each stage, progress into successive stages becomes very difficult.

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The time required per stage is only an estimate. Training continues until the appropriate plateau is reached. The exact number of sessions is dependent on the needs of the specific viewer trainee. The quantity of sessions a trainee requires to complete a particular stage is not necessarily indicative of the his potential as a viewer. Individual differences in a trainee may impede progress in one stage while it may enhance training in other stages.

In developing this CRV training program, it was found that an experienced viewer applying the proper techniques tends to contact the site in sequential stages. The contents of these stages are shown in figure 1, and the techniques employed are described below.

STAGE I MAJOR GESTALT In Stage I the viewer is trained to provide a quick-reaction response to the reading of geographic coordinates by the interviewer. The coordinates are expressed in degrees, minutes, and seconds when possible. The response takes the form of an immediate, primitive "squiggle" on paper. This "squiggle" is known as an ideogram. The ideogram captures the overall feeling/motion of the gestalt of the site (e.g., fluid/wavy for water). This response is kinesthetic and not visual. In Stage I visual images are noted and labeled as AOL.

STAGE II SENSORY CONTACT In Stage II the viewer is trained to become sensitive to sensations associated with the site. These sensations concern sounds, smells, tastes, textures, temperatures, and energies at the site. Although colors are perceivable, Stage II signals are essentially nonvisual in nature. As in Stage I, visual images are noted and declared as AOL.

STAGE III DIMENSION, MOTION, AND MOBILITY In Stages I and II, data typically appear to emerge as fragmented data bits. In Stage III we observe the emergence of a broader concept of the site. With Stage I and II data forming a foundation, more detailed data and dimensional aspects such as length, height, and distances, begin to appear. This increased contact is known as a "widening of the aperture". At this point contact with the site appears sufficiently strengthened that the viewer begins to have an overall appreciation of the site as a whole. This is known as an "aesthetic impact". After the viewer experiences an "aesthetic impact" the urge to draw the site begins. These drawings are expressed in the form of sketches, trackers (outlines of the general configuration of the site), and additional spontaneous ideograms. The final product of Stage I through Stage III training is the recognition of the overall gestalt and physical configuration of the site.

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STAGE IV GENERAL QUALITATIVE ANALYTICAL ASPECTS Because of the increased site contact that occurs in Stage III, in Stage IV data of an analytical nature begin to emerge. Contained in Stage IV data are elements that go beyond normal observational concepts. The ambience of the site such as military, religious, technical, or educational, can be expressed in Stage IV. Cultural factors such as Soviet, Muslim, or Arabic, and functional indicators such as power generation, BW research, or human research, can also be reported accurately in Stage IV. Stage IV is therefore the point where the viewer begins to become operational.

STAGE V SPECIFIC ANALYTICAL ASPECTS BY INTERROGATING THE SIGNAL LINE Many complex bits of data are produced during Stage IV. If during Stage IV the viewer attempts to probe or question the significance of this data it usually results in the production of AOL. The analytic functions of the viewer "try too hard" and fill in with logical but incorrect data. In Stage V however, special techniques are used to produce the more detailed information without triggering AOL.

STAGE VI THREE DIMENSIONAL CONTACT AND MODELING In Stage VI the viewer uses various materials to produce three dimensional representations of the site or specific elements at the site location. Materials such as clay, cardboard, and poster paper can be used to produce models of the specific structure at the site as well as the general configuration of the surrounding area. This construction is done with "feeling". The use of these materials is not simply an attempt to render a more exact representation of the site than can be done verbally, or by means of drawing. The kinesthetic activity appears to both quench AOL formation associated with purely cerebral processes, and to act as a trigger to produce further analytical content of the site, even concerning aspects not being specifically addressed by the modeling.

Detailed information concerning these training stages is included in the following chapters. Additionally, hypothesized subsequent stages are discussed in chapter 10.

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CHAPTER 2
IDEOGRAMS

An ideogram is the kinesthetic response of the viewer to his perception of the site. Ideograms are the basis for the CRV training program. Ideograms are taught to the trainee in Stage I. Without mastering the ideogramic process the trainee cannot proceed to subsequent stages. The ideogram is the foundation for all other stages in CRV.

In CRV ideograms are produced in response to the reading of the coordinate of the site. This ideogram is produced as the viewer comes into contact with the signal line. The ideogram is composed of three portions:

a. the ideogram
b. A.-the feeling/motion
c. B.-the automatic analytical response

The ideogram is expressed as a "squiggle" on paper. It is produced by a spontaneous reaction of the viewer to the geographic coordinate of the site.

The viewer writes the coordinate which is spoken to him by the monitor. When this is completed he places his pen point on the paper keeping his arm relaxed so that when the unconscious, almost imperceptible, response is experienced the pen will produce a mark on the paper. This mark is the ideogram.

The second portion of the ideogram is the feeling/motion. The feeling/motion incorporates two parts. The feeling that the viewer is experiencing while he is drawing the ideogram and the motion that the pen makes as the ideogram is being produced. There is no single word in the English language which means both feeling and motion hence the phrase feeling/motion.

The feeling expresses the basic feeling the viewer would feel if he were actually at the site. Examples of this are: hard, fluid, manmade, smooth, etc. There are five basic categories of feelings. These are: solid, liquid, airiness, energy, and temperature (also a Stage II).

The motion expresses the movement of the pen as the ideogram is being produced. Examples of this are: erratic, wavy, up, down, across, etc.

It is important that the ideogram only be expressed in terms of the feeling/motion and not in terms of its visual appearance. Do not look at the ideogram and expect to see something in it. This will lead to an AOL-DRIVE (see glossary).

The feeling/motion is expressed on paper as an A- (example: A-rising solid). This A- is on the right-central portion of the paper (see example).

The final portion of the ideogram is the automatic analytical response. This is the analytical response the viewer has while or immediately after drawing the ideogram (example: land, water, building, etc.). These responses should be very

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general and immediate. The viewer should not "think" about producing a response. If it is not truly automatic then the viewer should simply state that there is no response. It is completely acceptable not to produce an automatic analytical response.

The automatic analytical response is expressed as a B- (example: B-land). This B- should be immediately below the A-. If the viewer has no response, he should verbalize, "no B", and write B- ——.

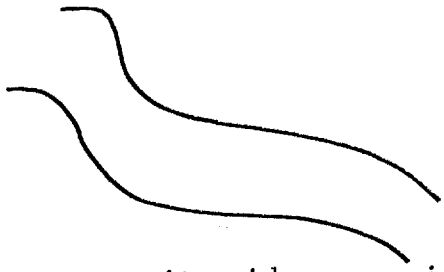
There are four types of ideograms:

a. single
b. double
c. composite
d. multiple

A single ideogram is a one-line drawing which expresses one idea. A single ideogram should have one A- and one B-.

A-up sharp down
B-mountain

The double ideogram is a drawing of two similar lines that represent one idea which may have as many as five different parts. It may require as many as five different A's and B's.



A-shifty solid
B-land

A-flowing fluid
B-water

A-hard solid
B-rock

The composite ideogram is a drawing of three or more identical or similar lines that represent one idea. A composite ideogram should have only one A and B.

A-flowing fluid
B-waterfall

Multiple ideograms are a combination of lines which represent any number of ideas. One A- and B- is required for each idea the multiple ideogram expresses.

A-up hard down
B-mountain

A-flowing fluid
B-river

A-circling fluid
B-lake

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This basic understanding of ideograms is necessary before proceeding to the following chapters. Chapters 3 through 8 discuss the six Stage CRV process in detail. Chapter nine provides an example of a completed CRV training session.

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CHAPTER 3
STAGE I
MAJOR GESTALT

Stage I is the most important stage in the CRV training program. Stage I is also the most difficult to train. Stage I is the basis for the entire CRV process.

In chapter 2 we discussed Ideograms and how they are formed. The ideogram initially appears to provide little data. However, with more detailed inspection one finds the ideogram posses all the basic information necessary to proceed on to the operational data that we require. This information is contained in the feeling/motion of the ideogram.

In teaching CRV we are not teaching the trainee to be psychic. We are not teaching him to receive the signal. We are teaching him the proper format to be used in objectifying the data he perceives upon receiving the coordinate. This is known as the session "Structure". In this CRV technology we believe that as long as the viewer maintains proper control of his structure the data can be considered generally correct. It must be stressed to the viewer at all times that only by monitoring his structure can he know the value or correctness of the data he is producing. The best results are produced when the viewer ignores the content of the data and concentrates on the structure. This structure is always controlled by the viewer.

The following information concerning session structure is an integral part of Stage I. Structure and Stage I must be taught concurrently, hence a large portion of this chapter is devoted to structure. However, the structure learned in Stage I is used through out the CRV process.

Structure is broken into two areas:

The interaction of the interviewer and viewer.

The proper sequences of steps taken by the viewer to grasp the ideograms and objectify the data.

The interaction of the interviewer and viewer should be kept to a minimum to prevent inadvertent cuing or extemporaneous stimulus which might interfere with the viewer's ability to retrieve and objectify the signal. In objectifying the signal the viewer expresses, on paper, the perceptions or processes taking place in his head. All superfluous talking should be saved for the completion of the session. The date/time, coordinates or alternate cuing data, and specific feedback statements are the only inputs the monitor should make during the conduct of the session.

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There are three classes of CRV sessions. These classes deal with the feed-back given or not given to the viewer during the session. These three classes: A, B, and C, are discussed below.

(U) PROTOCOLS

Class C
• Used in training sessions • Monitor is knowledgeable of the site; therefore session carried out under nonblind conditions. • Intrasession feedback given to facilitate learning process. • Session results do not stand alone as proof-of-principle because of cueing possibilities. • Evaluation of RV results inapplicable; performance curve measures, e.g., number of coordinate iterations required, only.
Class B
• Used in confirmation, evaluation. • Monitor is blind to site. • Feedback given only post-session. • Statistical techniques applicable to RV accuracy assessment.
Class A
• Used in operational RV, simulations. • Monitor is blind in majority of cases; nonblind analysts or observers occasionally present. • Feedback conditions variable, depending on task requirements. • Evaluation techniques as determined by user.

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The majority of the training sessions are Class C, with feedback. It is during training the viewer trainee must learn to differentiate between the emerging signal and AOL. This is done by immediate feedback during training.

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To begin a session in Stage I the viewer trainee writes his name, location, and interviewers' name on the upper right corner of the paper. When this is complete the interviewer states the date/time group and the viewer writes this below the other information. This administrative data objectifies, in the mind of the viewer, the conditions (date, time, and location) for the beginning of the session. The coordinates objectify the specific site for that session. The viewers job is to, through proper structure control, describe the objects and activities at that site.

After this is accomplished the viewer momentarily checks himself for any problems, physical or emotional, which might interfere with his ability to RV. These inhibiting factors are called personal inclemencies (PI). All PI should be declared and objectified by writing it across the top of the page (example: PI- experiencing back pain). When problems are being experienced with bodily functions, the mind is preoccupied and the viewer cannot give his complete attention to the task at hand. If the PI is such that it may cause too much attenuation of the signal, then, if possible, the session should be aborted. When the PI is no longer a factor then the session can be attempted.

When the viewer feels confident and ready to grasp the signal he places his pen on the paper in the appropriate place for the coordinates. Upon seeing this, the monitor reads the coordinates slowly to the viewer who writes them.

Immediately after writing the coordinates, the signal will present itself in the form of an ideogram. The A-(feeling/motion) for each part of the ideogram is stated orally to the interviewer as it is objectified on the paper. The B-(automatic analytical response), if present, is also declared both orally and in writing. If no B- is present, this too should be declared. This is considered a completed Stage I sequence. Ideally the ideogram and the A- produce a B- (I+A=B). The coordinates may be restated any number of times, at the viewers discretion. After an I, A, B sequence is completed, the next reading of the coordinate should produce a different, more detailed, ideogram. Only after the I, A, B sequence is properly completed, however, will this new ideogram come. If during this process the same ideogram is produced with each iteration of the coordinate it indicates the ideogram has been incompletely or incorrectly interpreted. This means the viewer must take more care in producing the A-(feeling /motion). Often after the A- has been thoroughly expressed the viewer will be able to provide a B-. Once the ideogram has been correctly interpreted the next ideogram will present itself.

Ideograms come in sequential order from the main gestalt of the site to the smaller details. When an ideogram is correctly and completely interpreted another will present itself offering more information about the site.

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The example below indicates the proper Stage I format and is considered a completed Stage I session.

VIEWER NAME
FT MEADE
INTERVIEWER NAME
DATE/TIME GROUP

37°43'17.2" N
122°42'11.8" E

A-rising hard
B-mountain

Site End Time

Each consecutive entry on the paper is entered below the previous entry. This provides a chronological history of the data. If, during the session it is noted that the viewer is out of structure, this chronological history will allow him to review the data and to correct the structure. At the conclusion of the session, an analyst, by reviewing the session structure, can know the reliability of the data.

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During Class C (training) sessions the interviewer will provide the viewer with immediate feed-back for each element of data the viewer provides. This feed-back, in order to prevent inadvertent cuing, is in the form of very specific statements. These statements and their definitions follow:

Site (S) This indicates the site has been correctly named for the specific stage being trained (manmade structure for Stage I, bridge for Stage III). Site indicates that the session is completed.

Correct (C) This indicates that the information is correct in context with the site location, but is not sufficient to end the session.

Probably Correct (PC) This statement means that the interviewer, due to limited feed-back materials, while not sure, believes that the information provided is correct.

Near (N) This indicates that the information provided is not an element of the specific site, but is correct for the immediate surrounding area.

Can't Feed-back (CFB) This statement indicates that, due to limited feed-back materials, the interviewer cannot make a judgment as to the correctness of the data. It means neither correct nor incorrect.

Negative feed-back is not given. When the viewer incorrectly states an element of information no feed-back is given.

During the session the viewer writes the abbreviation (see above) of the feed-back next to the data. This allows the viewer, during training, to review the correct elements and produce a summary which describes the site. The session continues, during training, until the interviewer responds with the feed-back of Site.

At any time during the session or upon completion of the session, the viewer can complete a summary of the information he has produced. This often is helpful in creating a "picture" of the site in the mind of the viewer. During all sessions beyond Stage IV, and for all operational sessions a summary should be included at the end. This summary should be written in the words of the viewer and should include all data which was produced during the session.

When the viewer provides the required detail for the session to be considered complete the interviewer will indicate this by feeding back, site, end. The viewer objectifies this on the paper below the last entry on the paper. When this is complete the interviewer states the time for the completion of the session and this, too, is written by the viewer.

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To this point we have discussed the ideal session, but what happens when things don't go ideally? We have a method for handling that too. When things are going well we keep working, but when they aren't we take breaks.

There are specific types of breaks and appropriate times to take them. When a break is taken the viewer objectifies the type of break on the paper and orally. The reason the viewer called the break is also stated and written. The brakes and when to use them follows:

Break A break can be taken anytime the viewer feels the need. This break should not be taken, however, when the signal is flowing smoothly. If the break is going to be more than a pause this should be indicated (example: 5 minute break). If the break is an extended break the ending time should be annotated on the paper and the resume date/time should be entered (example: Resume-date/time).

Miss Break A miss break is taken anytime the viewer misses the ideogram after the presentation of the coordinates. A miss break can also be taken if the viewer misses the feeling and/or the motion. The miss break is beneficial in that it tells the system that the signal was missed and to stop looking for it. If this is not done the brain will produce an AOL rather than admit it missed it. After a moments pause the viewer should retake the coordinates and proceed. Any number of miss breaks can be called. There is no shame in missing the signal, the shame is in not calling the break and allowing AOL to be produced.

AOL Break An AOL break is called any time the viewer realizes he has received an AOL. The viewer should call an AOL Break and objectify the AOL (example: AOL Break- Devil's Tower). This break acknowledges that it was an AOL and objectifies it to clear it from the system. The viewer should remain on break until the AOL "goes away". This may take a few seconds or a few minutes. There are times, however, the AOL may linger and consequently an extended break may be appropriate. AOL are recognized by three methods:

If the signal becomes a bright, motionless, visual image it is considered an AOL.

If the data is qualified it is considered an AOL. Statements such as: it is like..., I think it's,..., or maybe it's..., are all AOL. It is also considered an AOL if there is a stutter, pause, or hesitation accompanying the data.

If the statement is totally unjustified by the previous data it is considered an AOL. An example is if the viewer has an A- of rising hard and calls the site water.

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AOL Drive Break (AOL-D break) An AOL-D break is similar to an AOL break except that an AOL-D indicates that the viewer did not call an AOL break in time and has been working with an AOL. This AOL is "driving" the system, hence the name. When the viewer realizes he is operating with a AOL-D he must go back in his data and locate the AOL, declare it, and break it from the system. All data from that point is suspect and should not be relied upon. With an AOL-D a longer break is usually required.

Bi-location Break (BILO Break) To properly RV a site the viewer must be bi-located, that is, he must have his perceptions at the site while still occupying physical space in the viewing room. When the viewer realizes he is not maintaining this bi-location he must call a BILO Break. If the viewer is too much in the viewing room, as evidenced by chit-chat with the interviewer, he will not be perceiving much data from the site. Conversely if he is too into the site, as evidenced by long periods of silence, he will be perceiving the data but he won't be reporting it. After a momentary break the viewer should pick up where he left off.

Too Much Break (TM Break) A TM Break is called when the viewer receives too much data to debrief. If he tries to work through it a confusion will result. After a short break the viewer should continue from where he left off.

Confusion Break (CONF Break) A CONF Break is called anytime the viewer is confused. Without acknowledging this confusion the viewer may incorporate the confusion into the session. The viewer should declare the confusion and objectify it so it can be removed from the system. A break should be taken until the confusion is gone.

By the use of appropriate breaks the viewer is able to control his structure. As we have stated earlier, it is the control of structure that we are actually teaching.

Stage I is taught in two phases. Stage I, phase I uses coordinates that represent only one large gestalt. Examples of this are large mountain ranges, large cities, and coordinates in the middle of the ocean. Stage I phase II are more detailed sites such as rivers through mountain ranges, cities on the ocean, or small islands.

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CHAPTER 4
STAGE II
SENSORY CONTACT

In Stage I, the signal line is noticeably of brief duration and extremely narrow in aperture. As the viewer continues in contact with the signal line, however, the aperture widens somewhat, and a broader, slower signal is received. This signal consists of those sensations/feelings which the viewer might bodily experience were he physically at the site. These sensations are the signals processed during Stage II. Such basic things as tastes, smells, tactile sensations such as: textures, sounds, colors, temperatures, and energies such as: magnetics, radiation, electricity, etc. are received in Stage II. Stage II is unique in that the sensations produced usually generate little or no AOL because they are fundamental data bits that require no analysis or interpretation by the brain. These data bits, which are informally designate "Stage IIs", present themselves in clusters upon the proper decoding of the ideogram, A., B. sequence.

A cluster of Stage IIs may consist of two or more sensations. A single Stage II is called a "floating Stage II" and is not as reliable as those that come in "clusters". These clusters tend to represent different aspects of the site, i.e. a cluster for a building, for surrounding terrain, for water present at the site, or some other significant geographical or artificial feature, etc. Separate series of Stage IIs may be obtained for each separate I, A., B. sequence.

After the viewer has produced a B- (or acknowledged there is no B-), the Stage II signals may begin to flow. To objectify these signals the viewer writes "S-2" on the mid-point of the paper (see example below), and writes the Stage II signals, in column form, as they present themselves.

The process of aperture expansion seems to function on a continuum, and as one progresses into Stage II, the aperture widens. This produces a new category of Stage IIs known as dimensionals. These dimensionals are the beginning of Stage III and are discussed in the next chapter.

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Because Stage II signals are mostly normal bodily sensations which we experience daily, Stage II is one of the easiest and fastest stages to teach.

Stage II signals at first seem to lack any real value. They are extremely basic and express little about the true nature of the site. It is important to realize the viewer must progress through the Stage II signals before he will experience a "widening of the aperture". This expanded contact with the site leads, as is discussed in the next chapter, to aesthetic impact which is the element of CRV which truly leads to the production of information of intelligence value.

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CHAPTER 5
STAGE III
DIMENSION, MOTION, AND MOBILITY

As discussed earlier, the purpose of Stage I is to teach the viewer the proper session structure and to train him to produce ideograms and process As and Bs. Stage II teaches the viewer to process sensations perceived from the site. Using the data produced by these Stages as a base the viewer can move into Stage III. Stage III allows the viewer to achieve a broader, more dimensional contact with the site. This improved contact allows the viewer to sketch the physical characteristics of the site. Stage III is broken into five separate components which are taught as a package. However, the ultimate goal of Stage III is TOTAL COMMAND OF STRUCTURE.

Stage III is composed of five elements:

Aesthetic Impact (AI): An AI is the point where the viewer is so overwhelmed with his perceptions of the site that he is unable to report them. An AI occurs after three to four dimensional descriptors are reported in Stage II. An AI is indicated by a shift in the viewers' mood or emotion. An AI is defined as a statement which describes how the site makes the viewer feel, or how the viewer feels about the site, i.e. lonely, magnificent, or "don't like it here". AI is one of the more difficult aspects of CRV to understand and express. Some AIs can be very powerful, some very weak, and some very subtle. The AI must be recognized and declared as AI BREAK. If an AI goes undeclared it can produce AOL colored by AI, bringing about AOL-Drive or peacocking (see glossary). AI are produced after the viewer has reported dimensionals, which indicates a change in aperture has occurred. After the viewer gets four or more dimensionals, he should look for the AI, although it may occur after only two or three. Dimensionals will be forced from Stage II until an appropriate AI is declared. If the AI keeps coming back it has not been correctly resolved. The viewer must return to where the AI was first experienced and inspect it to see how it made them "feel". This feeling should then be expressed as an AI Break. This corrected AI will produce better site contact and in turn lead to the other elements of Stage III.

Enhanced Dimensional Contact: A dimension is an extension in a single line or direction as length, breadth, thickness, or depth. A line has one dimension: length. A plane has two dimensions: length and breadth. A solid has 3 dimensions: length, breadth, and thickness. A dimension is an aspect of the site. Dimensionality is dependent on the view point of the viewer and is not an aspect of the site. Dimensions are expressed as:

a. Horizontal: A horizontal line is parallel to the horizon, opposite of vertical.

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b. Vertical: A vertical line is perpendicular to the horizon, the opposite of horizontal.

c. Diagonal: A diagonal line is the point of intersection of two lines of a figure. A diagonal is neither vertical nor horizontal.

d. Mass: A quantity of matter that forms a body of indefinite shape; usually matter. Whatever forms a body is usually made up of matter. Mass indicates overall size.

e. Volume: Volume is a quantity, bulk, mass, or amount.

The addition of mass or volume provides a third dimension to the site. This indicates a change in aperture, and should produce an AI. If the AI is not present, the viewer may need another dimension.

f. Space: The absence of any of the above. Empty distance; an interval between things.

Motion and Mobility:
Motion is the act or process of moving; the passage of a body from one place to another. Motion is used to describe movement of things at the site.

Mobility is the state or quality of being mobile. Mobility indicates that the viewer has the ability to be mobile, or move at the site.

Trackers: Trackers are like a very detailed ideogram, but instead of being a solid line, a tracker is formed by dots. A tracker is drawn very slowly using dots because it is the viewer's autonomic system making the decision of where the next dot should go, and not his conscious processing. Generally, a tracker will accurately follow the configuration of the site. Dimensions are required to produce a tracker.

Sketches: A sketch is a general outline without much detail. It is drawn more slowly than an ideogram but faster than a tracker and is used to express an idea. Sketches produced immediately after an ideogram are out of structure and are considered AOL. Sketches are drawn after an appropriate AI. It is mobility that allows the production of sketches.

Sketches can be drawn both while in and out of contact with the signal. Sketches drawn while in contact with the signal are drawn rapidly and spontaneously.

Sketches drawn while out of contact with the signal are premeditated and analytically produced using a prescribed format.

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To produce an analytic sketch of the site the viewer works through dimensional descriptors until an appropriate AI is produced.

The viewer then lists his data in three categories: dimensionals, secondary elements, and details.

Next, using the above listed elements, the viewer deliberately creates an analytical drawing starting with the horizontal elements, then the vertical elements, and finally the diagonal (angular) elements.

After this is done the secondary elements and details are filled in.

Regardless of which method of sketching is used, at no time should the viewer be sketching an image he has in his head. The sketches should be created from pre-visual information. If the viewer has an image in his head it should be declared AOL and an appropriate break should be taken.

While producing sketches, by either method, the viewer must be alert for spontaneous ideograms which may be produced. The viewer can recognize a spontaneous ideogram by the speed or "automaticness" with which it was produced. When this occurs the viewer should attempt to produce an A and B. If there is an A present, then this portion of the sketch was a spontaneous ideogram.

During the Stage III training session, the coordinate prompts the ideogram, which prompts the A and B, which prompts Stage IIs (including dimensions), which prompt the AI, which prompts mobility, which prompts trackers and sketches.

During Stage III the viewer can be moved to different times and locations. Because RV is a passive activity the phrases used to prompt mobility should be in the passive form. Cuing such as "300 feet north something should be perceptible" is used because it doesn't require an active response of the viewer.

While increased site contact is the more interesting element of Stage III, it is secondary to the real goal of Stage III. Again, THE PRIMARY GOAL OF STAGE III IS TOTAL COMMAND OF STRUCTURE. To complete Stage III the viewer must deliver a rendering of the ideogram, Stage I and Stage II to include at least three dimensionals, recognize and debrief an appropriate AI, become mobile at and around the site, and possibly produce a tracker or sketch, ALL WITH PROPER STRUCTURE CONTROL.

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CHAPTER 6
STAGE IV
GENERAL QUALITATIVE ANALYTICAL ASPECTS

Whereas Stages I through III are directed toward recognition of the overall gestalt and physical configuration of the site, Stage IV goes beyond descriptions of the physical attributes of the site. Stage IV describes activities and objects at the site as well the feelings and emotions people at the site are experiencing. Because of this increased contact with the site, Stage IV is considered to be the threshold for operational utility.

In Stage IV the trainee is instructed to separate the incoming data into eight different categories. These categories are described below.

Stage II (S-2) These are the same sensations which were discussed in chapter four. These signals, while still classified as Stage II because of their nature, are often more detailed because of the increased contact of Stage IV. Examples are: blue, hard, car smells, etc.

Dimensionals (D) Dimensional signals describe the physical size of elements at the site. These are similar to the dimensionals of Stage III, but are usually more detailed. Examples are: tall, thin, 350 feet, etc.

Aesthetic Impact (AI) This is the column where the viewer debriefs his AI. This is a close-ended column which means the viewer still takes an AI Break as in Stage III and stops participating in the signal. Examples are: "WOW, this place makes me feel wonderful!"

Emotional Impact (EI) Emotional impacts are signals the viewer receives from people at the site. Any time a viewer perceives people at the site he should immediately move to this column and look for EI signals. These signals are very revealing as to what is occurring at the site. This is an open-ended column, the viewer should not call a break, instead he should continue to participate with these signals. The EI signal is a very slow signal. The viewer should take his time when debriefing EI, there is no need to call a BILO Break while waiting for EI. Examples of EI are: sad, happy, remorse, etc.

Tangibles (T) A tangible object is something which can be touched. This column is use to report "things" at the site. Examples are: trees, buildings, people, chairs, etc.

Intangibles (I) Intangible signals are those that are not tangible or touchable. Examples of signals which should be put in this column are: religious, military, Soviet, etc.

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AOL In this column the viewer reports all AOL. This is a close-ended column. As with all AOL the viewer will call an AOL-Break and stop participating with the signal. An example is the remembrance of a place which reminds the viewer of the perceptions he is reporting.

AOL From The Signal (A/S) While A/S is not necessarily the site, it is not a true AOL. AOL from the signal is a hazy image which is still considered pre-visual. It is an analytical construct of the viewers mind. These A/S will be reported in the A/S column. No break will be called because the viewer should continue to participate in this signal. The viewer must be be aware this A/S can become an AOL and be ready to transfer it into the AOL column. Example: If the site is a radio tower, but the viewer receives an A/S of the Eifel Tower, the signal is an A/S instead of an AOL. It is trying to show the viewer the site "looks like" the Eifel Tower.

The above items are written across the top of each page after the session progresses into Stage IV. Below is a sample Stage IV format:

S-2 D AI EI T I AOL A/S

This "matrix" is written by the viewer rather than using a pre-printed format. Writing the matrix cues the viewer kinesthetically, in each column, each time it is written.

The information being debriefed should flow back-and-forth across the page. The viewer should ensure that information is being placed in each column. If he sees that one or more columns are being neglected he should prompt those columns to ensure that no information is being omitted. To prompt, the viewer simply places his pen point in the appropriate column. This should cause a flow of data to be received in that category.

When the viewer produces a T he should attempt to sketch it. If, during Stage IV a spontaneous sketch is produced the viewer should attempt to debrief it for Ts. This is an important aspect which leads to tremendous quantities of data. This often requires reinforcement during the session.

To complete Stage IV the viewer must:

be able to produce sufficient quantities of data in each column while maintaining proper session control.

produce sketches from T's and T's from sketches.

It is important for the viewer to be able to confidently produce information in Stage IV. Often the viewer will produce data bits which seem to make little sense. The viewer should not spend time trying to analyze this information, in Stage IV this will only result in producing AOL. In Stage V the viewer will learn to interrogate these signals for details without producing AOL.

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CHAPTER 7
STAGE V
SPECIFIC ANALYTICAL ASPECTS BY INTERROGATING THE SIGNAL LINE

Stage IV produces large quantities of information, however many times this information is too complex or confusing for the Stage IV proficient viewer to deal with. Attempts to investigate this data in Stage IV usually ends in the production of AOL. It is Stage V that allows the viewer to "interrogate" (see glossary) the signals to get the appropriate detail without producing AOL. Additionally, Stage V is considered a corrective action stage in that it allows the viewer to "look through" AOL and find the data which caused the production of the AOL. There are many valuable signals lying under AOL.

Stage V offers exciting possibilities for intelligence collection. Whereas Stage IV can identify a site as being a library, Stage V allows the viewer to "enter the library" by interrogating the signal line and identify the subject of the books being maintained in the library. This allows the viewer to differentiate between a legal library and an art, or S&T library.

Stage V allows the viewer to interrogate the signal line regarding the categories of objects, attributes, subjects, and topics of the site. First we will define these categories and give examples of each and then we will discuss the actual technique used to interrogate the signal line.

OBJECT An object, according to the dictionary, is anything that is visible or tangible and is stable in form. When the viewer prompts for objects he should expect to perceive objects related to the signal being interrogated. Examples of objects are: buildings, tanks, weapons, people, etc.

ATTRIBUTE The definition of an attribute is: something seen as belonging to or representing someone or something. When the viewer produces data of interest, it can be interrogated for its attributes. Example: the attributes of a school are: books, students, desks, rooms, teachers, etc.

SUBJECT A subject is a matter or topic that forms the basis of a conversation, train of thought, investigation, etc. An element of data can be interrogated for the underlying subjects. Example: The subjects of a school are: education, learning, languages, etc.

TOPIC A topic is a subject of conversation or discussion. A topic is more detailed than a subject; subjects have topics. The subject of languages has the topics of: grammar, German, English, etc.

While the concept of objects and attributes can be easily understood, the concept of subjects and topics is not. Objects and their attributes are tangible and exist. People deal with these ideas daily. Subjects and topics are not tangible, however. The dividing line between a subject and a topic is very hazy. Because of this, a large portion of Stage V training is

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devoted towards this concept. In the past it has taken several days of drills to instill this understanding in the viewer. In spite of this difficulty however, once the viewer truly understands the relationship between subject and topic it is no longer a problem and training proceeds very rapidly.

Now that the categories have been defined, it is important to understand the relationship between them. Basically, objects have attributes and attributes have objects; subjects have topics and topics have subjects. However, any item of data can be interrogated in any of the above categories.

We have mentioned prompting. What is prompting? In order to interrogate any piece of data the viewer merely writes the word, statement, or phrase to be interrogated on the next available space on the paper. He then writes below this the category he wishes to interrogate for. For example, if he wants the attributes of an object he writes the name of the object and below this he writes "attributes".

When this is done the word "emanations?"(with a question mark) is written below the category and the information will become available to him. The word emanate means: to flow out, issue, or proceed, as to come from a source or origin. When we prompt for emanations in any category we are merely asking if there is any signal to be received. This does not lead to AOL. A question of, "Are there any people there", would force the viewer into a yes or no situation which could easily induce AOL. When we ask for emanations we are not doing so with a preconceived idea (such as people). We are simply taking whatever response we receive from the prompt. If, when prompted, the data does not produce any information in that category, simply try another category. Below is an example:

building
attributes
emanations ?
tall
brown
people
glass
concrete
etc.

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Building can also be interrogated for it's subjects:

building
subjects
emanations ?
knowledge
learning
students
the arts
etc.

As you can see, when building was interrogated for subjects, the objects of "students" and the topic of "the arts", came out. This is considered normal. The interrogation will sometimes automatically shift over to a different category. As long as the information continues to flow the viewer should continue to accept it.

The best time to begin Stage V is when the signal slows or stops in Stage IV. During operational sessions, when the interviewer sees an item of particular interest he may, at that time, request the viewer to interrogate it for more information.

When the Stage IV signal stops the viewer should review his data for elements which have the greatest potential for interrogation. Generally, object being interrogated for attributes or subjects is the best place. This is because the EEI we are attempting to answer is usually concerned with "things".

As previously stated, Stage V can be used to "look through AOL" to find the raw data which caused the AOL. There is usually a lot of signal incorporated into the AOL. To retrieve this information the viewer writes the AOL and then interrogates for the "prior emanations" or the information which preceeded the AOL. An example follows.

If the viewer had an AOL of the Empire State Building, he should do the following.

Empire State Building
prior emanations?
tall
angular
massive
gray
etc.

To complete Stage V the viewer must master the ability to review his data, to select the best "leads", and to move freely between categories.

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An analysis of an actual Stage V session is included on the next page. In this session the site was US Grants Farm, outside St Louis, Missouri. This shows the order in which the information flowed during the session.

As previously stated, Stage V offers exciting possibilities for intelligence collection. It allows the viewer, without AOL, to glean tremendous amounts of information from the session. With Stage V completed the viewer is ready to move into Stage VI or three dimensional modeling of the site which allows the analyst to see what the viewer is "seeing".

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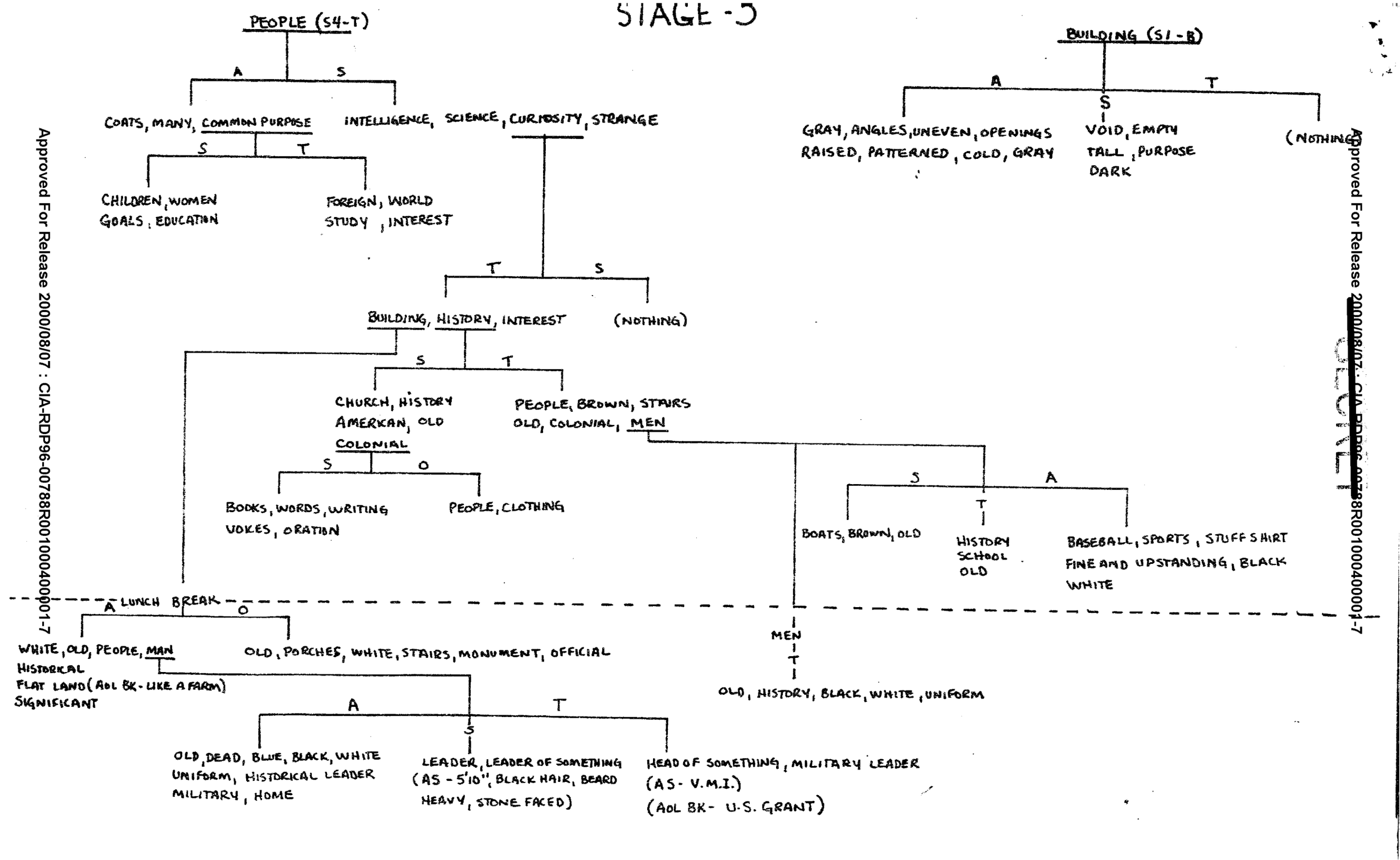
STAGE -5



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CHAPTER 8
STAGE VI
THREE DIMENSIONAL CONTACT AND MODELING

As previously stated Stage III allows the viewer to sketch the general physical configuration of the site. Stage VI is a continuation of the expression of the sites physical characteristics. In Stage VI the viewer, using various modeling materials, will construct a three dimensional model of the site or a montage of the site area to include natural and manmade elements. These models can be very accurate. A Stage VI model is a tangible form of information which can be very helpful when given to analyst. A Stage VI model of the building in which a hostage is being held would very beneficial in locating him.

These models are constructed from "feel" and not by simply modeling the Stage III sketch. It is important to understand the modeling process is not simply an attempt to render a more exact representation of the site than can be done verbally, or by means of drawing. Stage VI modeling is a kinesthetic activity which appears to both quench the desire to produce AOL and it acts as cuing to produce further analytical content of the site, even concerning aspects of the site not being specifically addressed by the modeling.

Stage VI is a very easy stage to teach. The viewer simply takes clay (or whatever materials he is using), and proceeds to construct, to the best of his physical abilities, a three dimensional model of the site. When this is done he should move his hands (and perceptions) around the area surrounding the model and "feel" for anything that may be located near the site. If "something is located he can model it, sketch it on the mounting board in it's approximate location, or he can return to the paper and go for ideograms of this "unknown something". During the Stage VI modeling process the viewer must continue to objectify, on paper, any verbiage or ideograms which he may produce.

It is recommended that the viewer trainee spend some time working with the modeling materials before ever beginning a session. This experience will make it easier for him to model during the session and allow him to keep his attention on the session and not on the mechanics of modeling. Modeling ability quickly improves with time and practice.

Stage VI is an exciting and fun stage for the viewer and interviewer alike. The physical model represents the culmination of a long training process and can give the viewer a tremendous feeling of accomplishment.

This is the completion of the six stage training program as was developed by I. Swann. The next chapter deals with hypothesized follow-on stages and attempts to give the reader an idea of where CRV can take us.

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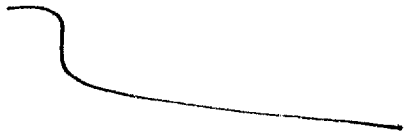
CHAPTER 9
SAMPLE SESSION
STAGES I-VI

SG1I

SG1I

[redacted]
FT. MEADE
INTERVIEWER- [redacted]
220930 FEB 85

22° 47'19" N
122° 51'29" E



A-solid hard
B-land

A-fluid wavy
B-water

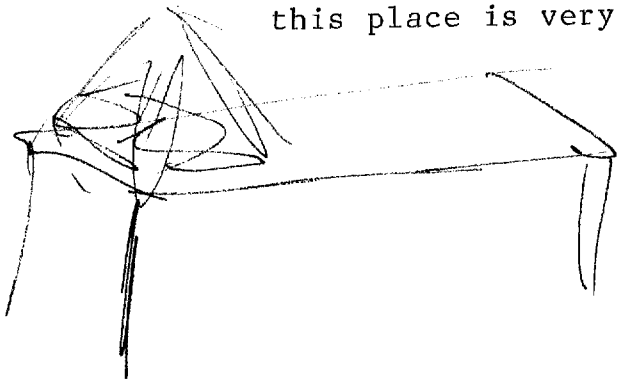
L/W interface

22° 47' 19" N
122° 51' 29" E

A-rising angle
manmade
B-structure

S-2
gray
dark
hard
lines
patterned
sloping
wide
tall
pointed
large
massive

AI Break
this place is very interesting



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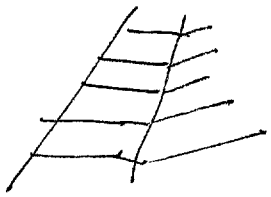
S-2 D AI EI T I AOL A/S

dark gray

steps



tall
pointed
large
rising
wide
massive

attractive

attractive
significant
cultural
old
foreign

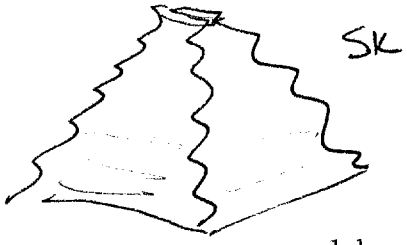
AI Break
mysterious

hard
crusty

stone

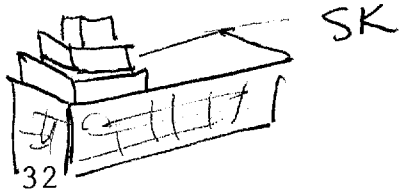
Indian
Mexican

pyramid
shaped



old
religious

temple



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STAGE 5

temple
attributes
emanations?
hard
rising
straight
gray
stone
massive

significant
subject
emanations?
important
central
historical
large
hard
rising

significant
objects
emanations?
hard
rising
tall
foreign
Mexican

STAGE VI

(The next is a photo of the Stage VI model which was produced.)

STAGE VII

(The following phonetic sounds were produced.)

oo
to
tooo
lu
toolu
tooloo

the site is the the Mayan Temple
at Tolum

SITE END
1017

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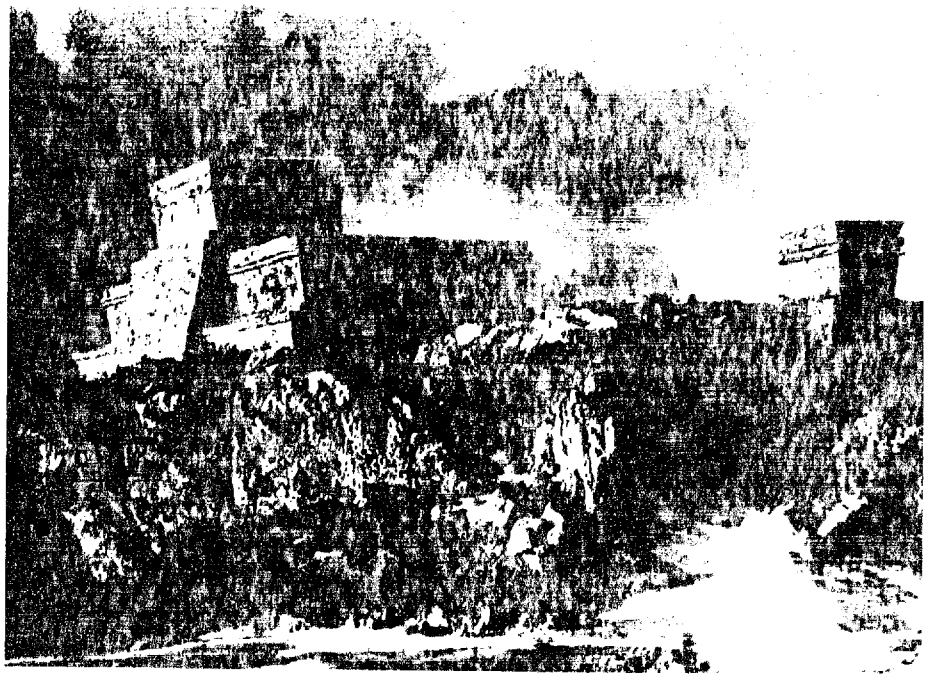
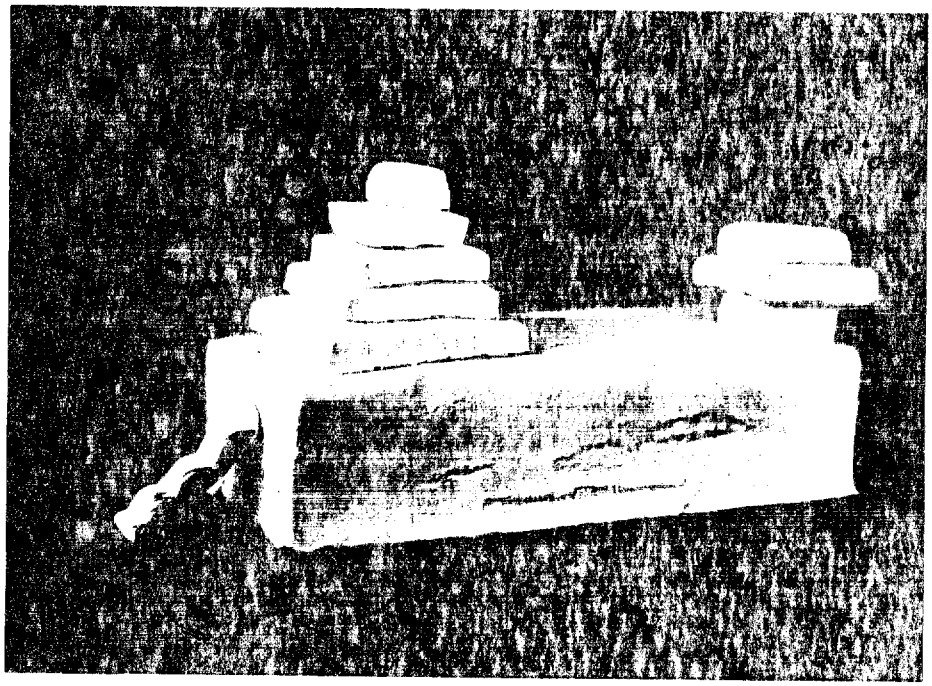
UNCLASSIFIED
CPYRGHT



(a) SITE



UNCLASSIFIED

(b) RV RESPONSE

FIGURE 2 (U) TULUM RUINS, MEXICO

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CHAPTER 10
FUTURE STAGES

This chapter deals with possible future stages. These stages are the personal thoughts of the writer. They are the product of the last three and one-half years of training and work in the area of CRV. These ideas are my own, however, they were developed from many hours of thought and discussion with other people with common interests.

During this training program it has become apparent there is a natural progression, or continuum, to the psychic signal. This progression continues beyond RV, to the ability to exert ones influence over persons and things at the site. The following stages, I believe, follow this natural progression. By calling them stages, I am not implying they are trainable. I am merely stating they appear to fit into the natural flow of the signal.

STAGE VII ANALYTICS Analytics is the ability to make a yes/no decision without producing AOL. This also gives the viewer the ability to "recognize" numbers and letters. This is a further development of Stages IV and V. This has application in the recognition of addresses in search problems and code breaking. This stage is in the process of development by I. Swann. According to Mr. Swann this development is proceeding well.

STAGE VIII PHONETICS/SONICS This, too, is a concept of I. Swann. This was originally believed to be Stage VII until he realized analytics actually preceded it. Stage VIII will allow the viewer to produce phonetic/sonic sounds which, it is hypothesized, will allow the viewer to produce the name of persons, places, and things at the site. In my experience these signals, which I have produced, have at times been very accurate. An example of this is "Carribah", which was produced when tasked against Karriba Dam.

STAGE IX TELEPATHIC SIGNALS Stage IX is a follow-on to the Stage IV emotional impact (EI) column. The EI column is the place the viewer discusses the "feelings" of people at the site. If the viewer is "in-touch" with a distant persons feelings the next step would seem to be a more complete telepathic link. Stage IX would be broken into two phases:

PHASE I would be receiving telepathic signals from the site area. Again, this is very similar to Stage IV EI.

PHASE II would be transmitting telepathic signals to the site area. Once we understand telepathic signals well enough to receive them the next step would be to transmit them.

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STAGE X REMOTE ACTION (RA) Stage X would be mind-over-matter, also known as psychokinesis (PK). We have very little understanding of PK, but we do know it exists. If Stage IX is telepathic signals which effect people, it is logical the next stage would be RA signals which effect "things". Stage X would be divided into three phases:

PHASE I would be affecting or interacting with "things" at the site.

PHASE II would be teleportation of things from the site. Teleportation is an element of PK. Once we can interact with things at the site the next step would be to "bring things back from the site".

PHASE III would be teleportation of things to the site. Once we can remove things from the site we should be able to send them as well.

STAGE XI ALTERING THE DIMENSIONALITY AT THE SITE This is the most difficult stage to understand. Time is considered another dimension, but there may be many more. Mathematically it is considered that there are infinite numbers of dimensions. Stage XI would be broken into at least two phases:

PHASE I would be altering time at the site. Time could be frozen, moved forward, or moved back. The implications of this are mind boggling. I believe this is the first stage where we could truly effect (alter) the future (as well as the past and the present).

PHASE II Maybe by the time we reach Stage XI we will understand enough about alternate dimensions to use this phase. I believe there would probably be an additional phase for each additional dimension we discover.

I realize these concepts are difficult to grasp and impossible to believe, but, they are a natural flow of the signal and it is for this reason I included them. Only time will tell, whatever time is.

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Approved For Release 2000/08/07 : CIA-RDP96-00788R001000400001-7
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CHAPTER 11
CONCLUSIONS

After four years of training I know the CRV training program is a usable program for instructing personnel to RV. As we increase our data base and understanding we are finding the time required for training can be shortened. If the instructors are a dedicated group who truly understand CRV this program will continue to improve and expand.

Future stages will continue to develop, I believe, in the general order which I presented them in the previous chapter. The future of CRV is only limited by the imagination and efforts of the people pursuing it.

I believe we establish our own realities of what will and won't work. We once had a viewer who believed he could view, but he couldn't view different time zones, consequently he succeeded as a viewer, but failed as a "time traveler". His reality would not allow him to accomplish the same tasks as his peers, simply because he didn't believe.

It is imperative the personnel working in this office keep an open mind and be allowed to pursue new and sometimes radical ideas. The more radical efforts may produce the most gain in the long run.

Approved For Release 2000/08/07 : CIA-RDP96-00788R001000400001-7
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APPENDIX A
GLOSSARY

A - A label representing the feeling motion.

Aesthetic - Keenly responsive to and appreciative of beauty in art, nature, etc.

Aesthetic Impact (AI) - So keenly appreciative or aware of the site that the individual is unable to describe his perceptions.

Analysis - A method of determining the nature of a thing by separating it into its parts; separating the feeling motion from the ideogram in order to determine the B - or site.

Analytical Overlay (AOL) - Information produced by the conscious or unconscious which clutters the signal; noise.

AOL Drive (AOL-D) - The viewer is in AOL-D when he has failed to acknowledge an AOL and it is "driving" the session.

Automatic - Occurring independently of volition; involuntary.

Aware - Informed, alert, knowledgable.

B - A label representing the automatic analysis of the feeling motion and the ideogram.

Break - To terminate a mission for a period of time.

Can't Feed-back (CFB) - This statement indicates that, due to limited feed-back materials, the interviewer cannot make a judgment as to the correctness of the data. It means neither correct nor incorrect.

Conscious - Aware of one's own existence, thoughts, surroundings, etc.

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Confusion (CON) - A statement of being perplexed.

Correct (C) - This indicates that the information is correct in context with the site location, but is not sufficient to end the session.

Feeling Motion - A feeling and motion combined, a feeling of motion.

Gestalt - A configuration having specific properties that cannot be derived from the summation of its parts. The concept that the whole is greater than the sum of it's parts.

Idea - Any conception existing in the mind as a result of mental understanding, awareness or activity.

Ideogram - A written symbol that represents an idea.

Impact - To make an impression.

Interviewer - The individual who assists the viewer during a CRV session.

Interrogate - To question, as in questioning the signal line.

Miss - To fail to capture the signal.

Near (N) - This indicates that the information provided is not an element of the specific site, but is correct for the immediate surrounding area.

Noiseless - Accompanied by or making no noise, a mission free of AOL.

Objectify - To present as an object, externalize, to write on paper.

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Objective - Something that one's efforts are intended to attain.

Peacocking - Peacocking is when the analytical portion of the viewer's brain tries to assist in identifying the site. The product of this assistance is an endless stream of AOL.

Perception - The act or faculty of apprehending information by means of the senses or the mind, cognition, or understanding.

Probably Correct (PC) - This statement means that the interviewer, due to the limited feed-back materials, while not sure, believes that the information provided is correct.

Signal - The signal is the means by which the information is received by the viewer.

Site (S) - This indicates that the site has been correctly named for the specific stage being trained (manmade structure for Stage I, bridge for Stage III). Site indicates that the session is completed.

Structure - The manner in which the mission is to be conducted.

Too Much (TM) - A statement made by the viewer when he is so overwhelmed by data that he cannot report his perceptions.

Unconscious - Without awareness, sensation, or cognition.

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